



HOLLYWOOD COMES TO NEW HAMPSHIRE

by Robert Sullivan

Star-gazing has become a popular sport in New Hampshire lately. Efrem Zimbalist Jr. was spotted in Rye, Maureen Sullivan on Market Street in Portsmouth, and Jane Fonda up-country in Plymouth. And who's the bearded celebrity on the bottom? Well, that's Robert Pralle. He's not a movie idol yet but he did serve as an extra this summer in a production filmed in Wolfeboro. Given the whims of fickle fans he just might make it! For more on the New Hampshire film scene, read on . . .

IT is several Hollywood stories rolled into one. It is the young native returning home to make good. It is the glamour and excitement of behind-the-scenes filmmaking. It is the cliffhanger: people trying to prove the worth of something they believe in, but having only six months to do it. It stars Henry Fonda, Katharine Hepburn, Jane Fonda, and others, and has been scripted largely by Charles Gaines, the celebrated South Newbury author and screenwriter. As the last credit — "Directed by Marty Leighton" — rolls across the screen and fades, the movie mogul's office comes into focus. There, behind her desk, sits Leighton, not chomping on an overlarge cigar like other Hollywood bosses, but puffing lightly on a cigarette as she prepares to talk about the New Hampshire Television and Film Bureau.

"What we do is act as hosts for New Hampshire," she says. "The films — they're guests in this area." The metaphor is an apt one. The Film Bureau must — as any good host — issue an appealing invitation to its potential guests, prepare for their arrival, and, once there, make sure that they enjoy their stay. In return, the guests bring not a bottle of champagne or a box of chocolates, but a film production and all the dollars and excitement that accompany such a thing.

Twenty-seven-year-old Leighton, who grew up in Strafford and now lives in Concord, is comfortable playing host. But her position as director of the bureau is also based on some solid experience in the field of film. After attending the University of New Hampshire, Leighton found herself in Washington, D.C., working for a television station. She eventually rose to assistant producer at WJLA before looking homeward. "I came back to New Hampshire just because I wanted to come back to New Hampshire," she admits, noting that the film directorship not only hadn't been offered but actually didn't exist when she moved back north. Ironically, she had been entertaining thoughts about trying something along the lines of the bureau upon her return. "I saw a great filming resource in New Hampshire," she says, "but no outlet for it." She explains that a perfect scenario for a film can exist, but perhaps the film company is not aware of the scenario or doesn't want to burst upon it as a

stranger. Information and aid: these are what Leighton wanted to supply as a film resource when she heard about the impending formation of the bureau "via a very large grapevine."

Her thoughts on New Hampshire and knowledge about film production got her the job over several other applicants. "When you're away from New Hampshire for awhile, I think you get to realize some benefits of the state," she says, confident that she will be able to accurately portray these benefits to others outside the state. A typical project, for instance, called for Leighton to cast about for photographs of one-room schools in the Stoddard area in hopes of attracting a Miami ad agency's shoe commercial to the state. Alas, a realistic setting alone was not enough to make the sale; that short bit was ultimately filmed in Vermont.

What are Henry Fonda, Jane Fonda, and Katharine Hepburn doing in New Hampshire? Marty Leighton invited them!

Fortunately, the Film Bureau's track record so far shows many more hits than misses; we may have lost a shoe ad to our Green Mountain neighbor but we have recently been the setting for some much larger-scale filmmaking. Not too long ago a major PBS feature wrapped up its shooting in Wolfeboro and Lebanon, where townspeople and local presses were busy with the excitement of Hollywood. One newspaper account of *King of America* ran two equal-sized photographs of the filming that accurately represented a New Hampshire view of this movie brouhaha: The left photo showed that strange animal, the movie camera, being wielded by a technician; the right one featured an intriguing-looking local resident: "Robert Pralle of Wolfeboro, bearded and wearing a hat, was hired as an extra . . ." Everyone gets into the act.

Still another PBS production, the dramatization of Edith Wharton's *Summer*, is certain to set up camp in the Monadnock Region soon, and writer Gaines has already scouted sites for the cinemazation of his new novel, *Dangler*. Of course the biggest

(continued on page 28)

BEHIND THE SCENES

by Barbara Johnson

WHEN Thomas Shanton of Dunbarton was called to work on the movie *On Golden Pond*, starring Henry and Jane Fonda and Katharine Hepburn, his job was billed as assistant to the set dresser.

But it turned out to be that of furniture mover. And one of the pieces of furniture to be moved was his own.

The set crew had the job of furnishing an entire house from books to bedclothes. "For instance, we had to equip the kitchen with soap and detergents as well as dishes," Shanton said.

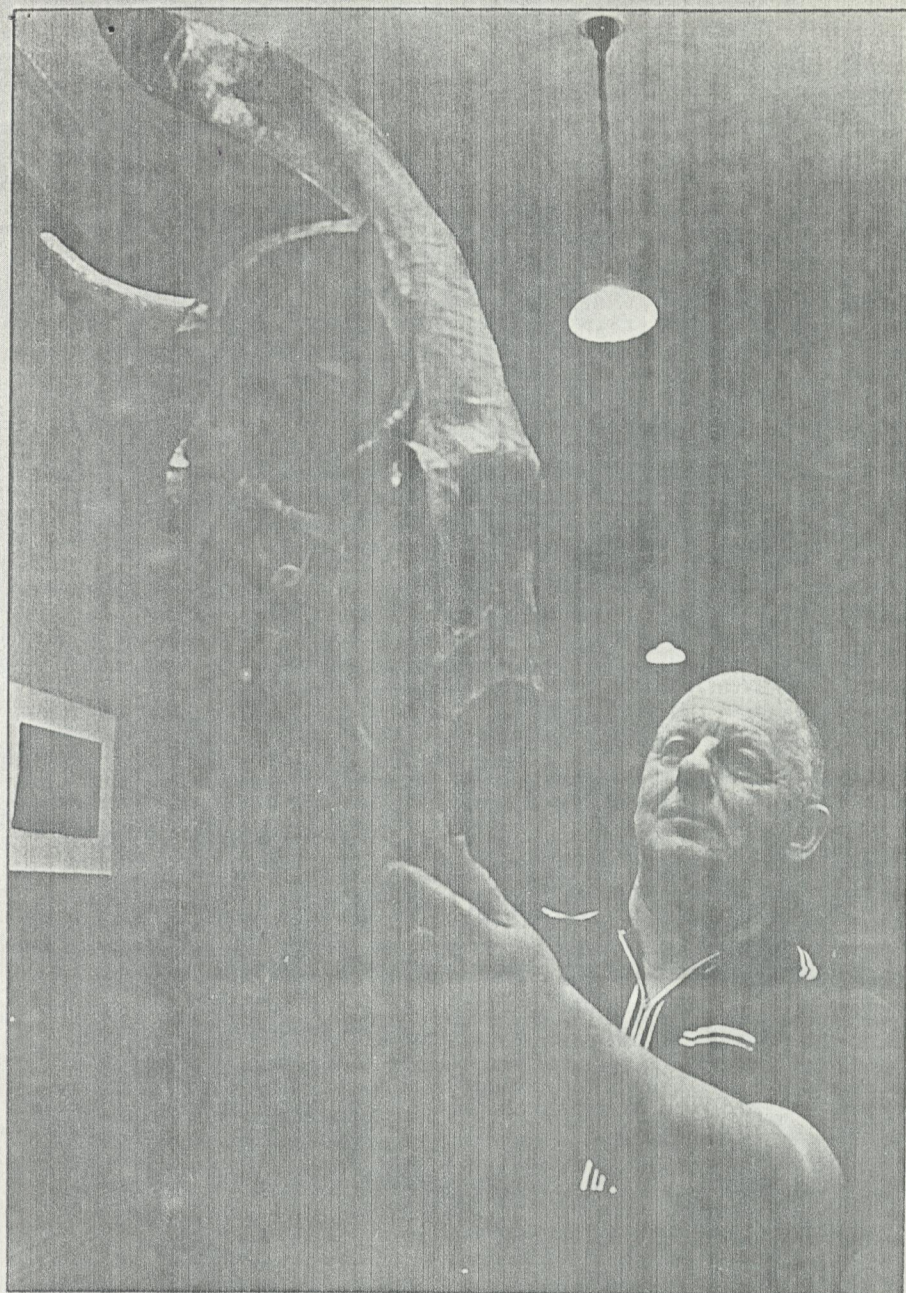
But first they had to find the furniture to use as props. And all the furniture had to look well-used, he said, as it would in any summer camp. "Castoffs from people's homes — like the furniture has been there forty years."

They spent hours in a twenty-foot truck going all over the Lakes Region to antique shops to buy the props they needed. "I have no doubt that when they [the antique dealers] saw the truck coming with *On Golden Pond* blazingly lettered across the sides," Shanton said, "they tripled their prices. And I don't blame them."

The script also specified certain critical props, one of which was a double bed of specific description for a scene in the movie. The set crew scoured the area, without luck. Then Shanton remembered the "Al Smith" bed, in his father's home.

The rambling house behind the Dunbarton Town Hall, called Maple Lodge, was once a boardinghouse and tavern. Its former owner, Peggy Sampson of Albany, New York was a great admirer and friend of the late Al Smith who ran unsuccessfully for United States President against Herbert Hoover.

"Smith visited Maple Lodge and slept in the double bed, very finely



made of iron with brass finials," Shanton said. And when he described it to the set director, a crew was promptly dispatched to Dunbarton to bring the bed north. The bed, rented to Hollywood for ten weeks at \$20 a week, now serves as a lounge for Henry Fonda in his private dressing room.

Shanton said incredible sums of money have been flung around by the movie makers, including lunches for the entire crew of lobster and prime beef. "I'm a vegetarian," Shanton confessed, "but even I had to try some of those feasts."

People might envy him for working on a movie set, Shanton said, but it isn't all that glamorous.

"That's baloney," he said. "I spent all my time in a truck as a furni-

ture mover. Now that shooting is under way, the days are longer but we do less. I prefer to go around collecting furniture. At least we kept moving. And I did learn how to pack furniture."

Shanton's daily schedule now begins in Dunbarton at 6:30 a.m. He arrives at the Weirs at 9 a.m. where the entire company assembles and gets into cars and buses to drive to the set, at the end of a long peninsula. Then he sits around, moves a piece of furniture here or there. And sits again.

"It's boring," Shanton said. "The weather is hot, you don't do anything for hours, and you have to be absolutely quiet during rehearsals as well as shooting."

The lunch break is more glamor-

ous. The entire crew is taken by boat to the staging area and the lunch tent. "Beautiful Chris-Craft boats whizzing us back and forth," is how Shanton describes it.

At 6 p.m. the shooting day ends, then it's back to the Weirs and back to Dunbarton.

How did a Chinese scroll-painter, ballet master and dancer, producer, director and stage designer become a furniture mover?

Shanton is one of only two New Hampshire residents employed by the movie company. He was called, he said, because he has always been a member of the International Stage and Theatrical Employees Union, and only union members could work on *On Golden Pond*.

His background includes forty-five years of set design and lighting, but all for television and the legitimate theater.

When the union called Shanton and asked him to work on the movie set, curiosity had the better of him. Shanton had made films of his own, but never on a grandiose Hollywood scale.

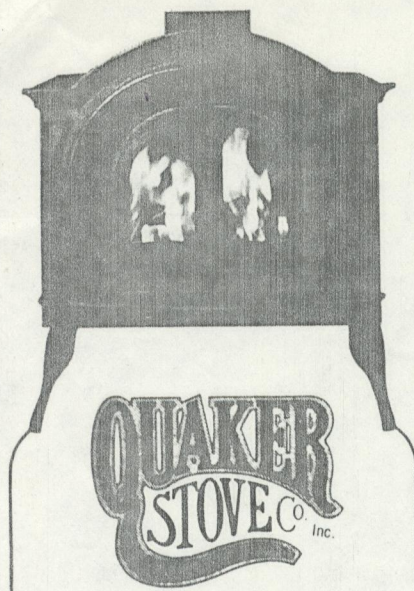
"Frankly, I'm doing it for the hell of it," he said. "With forty-five years in the theater myself, I was curious to see what the Hollywood people know and don't know."

The comparison, he said, was not entirely favorable. "They're drab people compared to the legitimate theater."

On the bright side, though, the pay is excellent and he is planning to use that money to pay for the ballets he will produce for live-theater in Boston and for (as yet) an unnamed city in New Hampshire this winter. He also plans several more videotapes of ballet for Concord Cablevision.

"Right now I'm a furniture mover, not a set dresser," Shanton said. "And except for Fonda and Hepburn, I'm the oldest employee on the set. But I'm a tough ballet dancer and I'm surviving." □

Barbara Johnson of Bow is a correspondent for the Concord Monitor in which this article first appeared.



**The Moravian Parlor
Stove and
Fireplace Insert**
The Finest in Woodburning Stoves
BEAUTIFUL—SAFE—EFFICIENT
A. Greene approved to meet
U.L. 1482 standards.
See Them Today!
Ask for nearest dealer
200 West 5th Street
Lansdale, Pa. 19446
(215) 362-2019

Saving made Simple!

At the Suncook Bank saving is made simple. From regular savings to 6 Month and 2½ Year Money Market Certificates, your bank in the village has a savings plan just right for you. And we pay the highest interest allowed by law.

Call or drop by any of our convenient offices in Suncook, Hooksett or Epsom and find out how simple saving regularly can be.



"Your bank in the village!"

Main Office: Glass Street, Suncook
Hooksett Branch: 1288 Hooksett Rd.
Epsom Branch: At Epsom Circle
A Full Service Bank Member F.D.I.C. ☐

Hollywood (cont. from page 26)
bit of news has to do with *On Golden Pond*, the Hepburn-Fonda-Fonda vehicle still filming on the shores of Squam Lake. Although the set of this movie, unlike the one for *King of America*, has been largely shut off to casual visitors because of the magnitude of the stars involved and the quiet nature of the drama, there is a pervasive excitement at Squam. "Is that her?" can be heard at all lakeside drug stores and restaurants. In a certain sense, this must seem strange to the younger Fonda and to director Mark Rydell as well; the former attended summer camp at Lake Winnepesaukee as a child and the latter summered at Newfound Lake. Their sense of *deja vu* is certainly being interrupted by their new notoriety.

The excitement of *On Golden Pond* actually preceded the arrival of the production. Nearly a year ago, the person who owns the house that is the play's setting was approached by a friend freshly back from New York City. While there, the friend had seen the highly acclaimed Broadway version of the play. Disregarding the fact that the action's true setting is in Maine — a fact that led a recent *People* magazine blurb to credit the Down East state and not our own for landing the film — the friend raved about the performance and said, "The whole play reminded me about your cottage on Squam Lake." Obviously, the producers were to feel the same.

**In film, things are not
always what they seem.
On Golden Pond is set in
Maine, but it's being
filmed at Squam Lake.**

Why, suddenly, are producers waking up to the charms of New Hampshire? Well, truth be told, their awakening is not all that sudden. There have been several films shot in the Granite State through the years: D. W. Griffith's *Way Down East* used the Connecticut River in 1920, *Winter Carnival* used Dartmouth College several years later, *A Separate Peace* was filmed at Phillips Exeter in the early 1970s, and more recent productions such as *The Gathering — Part II* with Maureen Stapleton and *The Europeans* with Lee Remick employed Portsmouth



Film Bureau Director Marty Leighton

and New Ipswich respectively. All those productions came before any film bureau was established in the state. But not even its detractors would argue that the bureau, in operation only since May, has not abetted the present healthy state of film production in New Hampshire.

The bureau itself cannot, and will not, take credit for all the current action. Marty Leighton, sitting in her airy Concord office, an office that looks not at all like a movie mogul's as it features no film posters or autographed portraits of stars of the silver screen, points out that *King of America* had very nearly decided on New Hampshire by the time she assumed her post. Then, too, there is no question *On Golden Pond* was scouring the Granite State, along with the rest of New England and the Canadian maritime provinces, for possible shooting sites. But if Leighton and other officials of the Department of Resources and Economic Development (DRED) hadn't been there to show off Squam Lake, filming of the play might well have gone elsewhere. As Leighton puts it: "I wonder what would happen to requests for help if there weren't someone here to filter them through. Unfortunately, if we're not able to do it, someone who is able will grab it."

Indeed. Consider that forty-five states now have film bureaus of some sort and you can see why a production, and its attendant economic boost, can be easily lost. Gaines, who was instrumental in establishing New Hampshire's bureau, remembers a situation years ago when he was working on the cinemazation of his first novel, *Stay Hungry*. Filming was

ongoing in his home state of Alabama, which did not then have a bureau, and things were going so poorly — little details being left undone and bureaucratic hassles arising — that the director, Bob Rafelson of *Five Easy Pieces* fame, very nearly moved the whole show to Georgia, whose bureau was more than ready to welcome him. Following that experience, Gaines decided to stay in Alabama an extra month during which time he “helped some” with the establishment of a film bureau.

As film budgets grew to their current \$9-million average, the boost to an area able to lure a suitable production became obvious. It is said a movie leaves behind fully a third of the cost of the film. If this is true, *On Golden Pond* will translate into an extra \$2 million minimum for New Hampshire and its people.

Such revenue is the justification for money spent in establishing and running the bureau. Charles Gaines's assertion that filmmakers “are fun to have around” may be correct, but even he admits a film bureau must prove its economic worth if it is to be allowed to continue.

MARTY Leighton draws an X on a sheet of paper. “If this is the tax money that it costs to fund the bureau from state taxes, then it is returned here,” she says, as she draws another X. “This much comes in when a film comes to New Hampshire. Plus this and this.” A slew of new Xs indicate just how much money Hollywood can deposit in New Hampshire coffers; these new Xs standing side by side make Leighton's getting paid by us to obtain dock-building permits for *On Golden Pond*, or phoning local people to assure them an incoming film won't be disruptive, these Xs make her salary seem trivial and at least justified. But life is seldom so simple.

For one thing, Leighton is describing with her graphics a hypothetical, hoped-for situation. Currently there is no New Hampshire tax money going into the functioning of the bureau. A grant from the New England Regional Commission in Boston represents the support system for the bureau, but this runs dry in November. What happens then “all remains to be seen,” says Leighton. “I hope it will continue in some capacity, it just may change capacity.”

Charles Gaines dares to do more than hope, he predicts the bureau will

continue. But then, as father to the New Hampshire Film Bureau, there may be more than a measure of wishful thinking behind his optimistic prognostications.

Gaines takes a break from working on his screenplay of *Summer* to discuss the infant agency. He tells of helping Alabama establish its organization, and then says, “Cut to a year and a half ago. I was finishing *Dangler* and I knew it was going to be a movie — it was a natural. I wanted to make it in New Hampshire.” Now, Charles Gaines has been able to raise many things in his day, most notably several thousand pounds of iron in countless exercises at his South Newbury farm. (His interest in bodybuilding supplied the fodder not only for *Stay Hungry*, but for the book and subsequent film that made him famous, *Pumping Iron*.) But for all that, he had trouble raising the Film Bureau. And then one day . . .

The scene is Osgood's Restaurant in Concord. Young writer Gaines is at a table, discussing *Dangler* with the New York producers who have recently purchased the rights to film it. Governor Hugh Gallen enters and is seated. Boldly, Gaines approaches the gubernatorial table, introduces himself, and tells the governor he needs a film bureau. Cut. Print it. Beautiful!

It is said a movie leaves behind fully a third of the cost of the film. If this is true, *On Golden Pond* will translate into an extra \$2 million minimum for New Hampshire and its people.

In actuality, it was not that quick a fade to the now-established bureau, but once various feasibility committees were set up and a grant was given, the wheels did get rolling. Gaines was established as head of a three-person board that included former Olympic skier and now travel agent Penny Pitou of Gilford and Barbara Boran Dunfey of Rye, a former sportscaster for Channel 7 in Boston and now chairwoman of the State Commission on the Arts. (Should the bureau continue, the board will grow. Already the governor's office has put a fourth, non-

pandora
factory store

save
up to 50%
on sweaters
& sportswear
for all
the family

open 7 days
sundays 10 to 5

canal & dow sts., manchester
take exit 6
off route 293

The 104th DEERFIELD FAIR

The Family
Fair



• Children's Petting Barn

Champion Vegetable
Exhibits

4 Day Horse Show

Livestock
Competition

4H Dog Show

Flower Show

Band and Country
Rock Concerts

Woodsman Contest

Miss Deerfield
Fair Pageant

Horse and Cattle
Pulling

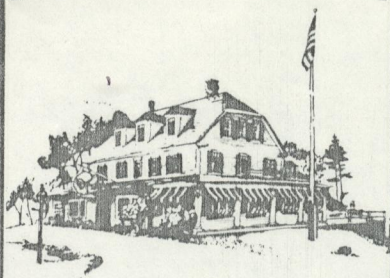
Magic and Stage
Shows

Arts and Crafts
Exhibits

4H and FFA
Exhibits

Sept. 25, 26, 27, 28

General Admission: \$3.00
Children 12 and Under Free



The SCOTTISH LION

a country inn
in the scottish
tradition

brings the highlands to you with the finest in Scottish and American cuisine, the cozy Black Watch Pub, bed & breakfast (a full breakfast). And imports from the British Isles in The Scottish Lion Import Shop next door.

Recommended by AAA, Exxon, Gourmet Magazine, and recipient of the coveted three-star rating from Mobil Guide.

The SCOTTISH LION IMPORT Shop

A visit to the Import Shop is like a mini-trip to the British Isles! Browse through an exciting array of Scottish crystal, pottery, jewelry and woolens of all tartans and hues; Irish and British imports as well.

Open Year Round 7 days a week. Located adjacent to The Scottish Lion Inn.

Send 50¢ for our all-color catalog of Imports
THE SCOTTISH LION
Box MP
North Conway, NH 03860
(603) 356-2482



KEN WILLIAMS/CONCORD MONITOR

Author Charles Gaines was a leader in establishing the bureau.

voting member on it to act as a liaison with the State House.)

Gaines is now able to breathe deeply and take keen satisfaction in the bureau's auspicious beginning. "We have been lucky so far in getting two or three films right off the bat. *Summer's* the third; it's definitely going to be filmed in New Hampshire. That's the only reason Dezso Magyar (the director, who also made *King of America*) and I are doing it. That was a condition of our doing it. Dezso's wife, who runs the MacDowell Colony, is pregnant and he wanted to be nearby. And it would be a huge disappointment and surprise to me if *Dangler* were made somewhere else. Then there's the likelihood of part of *The World According to Garp* being filmed in New Hampshire. [Producers have scouted sites at Phillips Exeter.] I think it's gone very well. I would be really surprised, given all those things, if we got the rug pulled out from under us. In this case of having proved itself, I would be very surprised."

Director Leighton is happy with the way things have gone as well, and she thinks things can get better still. "We haven't really gotten to the aspect of selling ourselves to producers yet," she says. "It's very difficult to estimate the magnitude of this film bureau at this point. It could go very big, it could remain very intimate. Although you get your greatest amount of return from feature films, I would like to attract more television, and perhaps some commercials

... I really think commercials though depend on the state. They want to get in and get out quick with a two-day shooting schedule. I would be happy to have myself proved wrong, but we won't get as much of this as Massachusetts, which has Boston and all those ad agencies."

In attracting projects, a question of integrity arises as well. What should a state agency try to attract? Should we aid in the production of such projects as the 1965 epic *Wrestling Women vs. The Aztec Mummy*, starring the immortal Lorena Velazques and Armand Sylvestre? "That's a very delicate situation," Leighton admits, noting some hotel people hereabouts are "glad *The Shining* wasn't made in New Hampshire." She indicates the board would deal with individual situations, and Gaines, who heads the board, says, "I don't see the Film Bureau as being a censorious agency at all. Our concern, responsibility, charge, is to bring films into the state. Of course, if it were an absolute X-rated piece of trash, we would not solicit it."

So New Hampshirites can breathe easily, and a little less heavily, knowing their state will not be a willing partner to any pornography. What they can look forward to is an increased dose of Hollywood, its attendant excitement, and some employment. Leighton says incoming productions can be expected to utilize "all kinds of labor: construction — there was a month of redoing a house for *On Golden Pond* — plus catering,

production personnel, technical consultants, extras. In upcoming films there will hopefully be some of these jobs." She points to the New Hampshire Media Foundation, a Concord-based organization of filmmakers, and says, "As we get going on things, they'll be instrumental in providing knowledgeable people." Still, she admits, filmworkers' unions preclude the possibility of locals even trying out for a wide variety of jobs on feature films.

"Filmmakers are fun to be around."

Beyond those lucky enough to gain access to a film set are those who will revel in seeing their home towns on TV or the silver screen. Not only will they enjoy seeing friends and neighbors get into the act, but they can partake of an age-old movie game: Catch the Director. Astute filmgoers gloried in noting that John Wayne watched the sun set over the ocean in *Green Berets*, although a westward-moving sun would have set over land in that part of Vietnam. Likewise, critic Stanley Kauffmann caught Robert DeNiro arriving in New York City by sailing past the Statue of Liberty and out to sea in *Godfather, II*. Already, filmmakers have played fast and loose with the highways between Boston and Portsmouth in aerial footage incorporated into last year's television drama *The Gathering — Part II*. Certainly Squam Lakers will take pleasure when *On Golden Pond* is released, seeing how the Fondas *et al* re-shape our state to fit the needs of their plotline. Even those who are now adverse to the idea of a film crew invading their summer serenity, whose dissatisfaction represents yet another problem the Film Bureau has dealt with, will probably trek to the cinema to see how home has been rendered.

These are subtle pleasures: the quiet excitements of being involved in the movies. While the economic considerations are quite reasonably the *raison d'etre* for a film bureau, these little things, too, must be taken into account when discussing the viability of such an agency. As Gaines puts it, filmmakers are fun to have around. □

Robert Sullivan, our former managing editor, last wrote about films and the Granite State in the July 1979 RFD column.

Great precautions were taken in the design of Nashua Coal Stoves. You should know why.

Coal has two characteristics worthy of consideration. 1) It burns very hot. 2) As it burns, it generates volatile and poisonous gases.

We'll take the second consideration first. In a coal stove, what is called primary air enters the firebox beneath the coals and rises through them. By controlling the amount of primary air, you control the amount of heat. But no matter how much or how little primary air comes in, by the time it has passed through the coals, it is depleted of oxygen. What is left is carbon monoxide and other highly toxic and volatile gases. The first test then of a coal stove is, how does it provide for these leftovers? And, if you are shopping for a coal stove, this should be your first question.

Secondary air must be introduced near the top of the glowing coals. This re-introduces oxygen, and allows for fuller combustion of the volatile leftovers. When we designed Nashua coal stoves, we took two extra precautions that many other coal stove makers have overlooked.

First, we designed secondary air inlets that would always stay open, and would let in only a certain precise amount of fresh oxygen. Other coal stove makers make their secondary air inlets adjustable, and thus let the owner decide how much secondary air is required. How would the owner know how much is needed? A great part of our preliminary research was spent discovering just the right amount of secondary air required. Too much, and your fire burns too fast. Too little, and carbon monoxide builds up. If it took us months of experimentation to discover 1) there is a precise amount of secondary air required, and 2) the amount should never vary, then what chance has the owner of discovering this by guesswork?

Second, and to be absolutely sure, we added a third source of air, called tertiary air. If there are any gases left over after the first and second combustions, they are clobbered by a third combustion . . . thanks to this tertiary air. Normally, you find this precaution only on large coal furnaces.

Coal burns hot.

Coal burns hotter than wood. And it burns particularly hot near the top of the firebox, where the baffle is. (The baffle, by the way prevents the gases from immediately rushing up and out the flue,

and is another method of assuring near complete combustion.) To accommodate this heat, we did two things to the baffle. First, we made it 5/16" thick for longer life. Second, we made it replaceable. Few other coal stoves make their baffles replaceable. We wanted to be sure you wouldn't have to throw your stove away just because your baffle wore out.

We also made the whole inside top of the stove 5/16" thick. And, of course, we built our coal stove like we build all Nashuas . . . like a tank. We overlapped and reinforced much more than is considered necessary.

One door is better than two, and other features.

Most coal stoves have two doors, a main door, and one at the bottom to remove ashes through. Should this bottom door be accidentally left open (while the ashes are being disposed of, for example), a draft would be created from beneath the coal bed, that could cause a fire so hot it could damage the stove and create an unsafe situation. For this reason, we gave our coal stoves one door only. When it is opened, air is introduced to the whole firebox at once, and searing drafts are prevented, along with accidents.

We designed an outside grate shaker with a removable handle that very cleanly and efficiently shakes the ashes down to the ash pan.

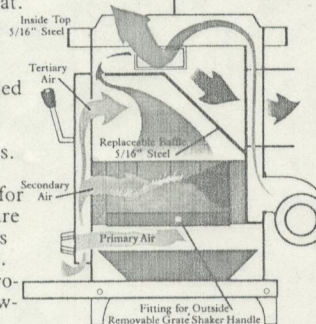
And finally, Nashua coal stoves have been tested and meet, at the very least, the nationally recognized laboratory testing requirements for safety and quality control.

Our blower system gets the most out of the coals' heat.

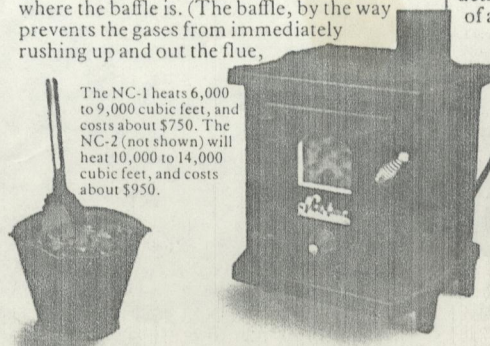
As well as the traditional radiant heat, a Nashua coal stove gives you circulatory heat. Unlike other stoves, it extracts the heat from the hottest part of the firebox, and by means of a powerful blower system, circulates it throughout the entire house.

A stove for your future, a stove for your money.

Nashua stoves don't come cheap. But we feel the design precautions, extra materials, quality workmanship, and extreme attention to detail will make you feel it's more and more of a bargain as the years go by.



The NC-1 heats 6,000 to 9,000 cubic feet, and costs about \$750. The NC-2 (not shown) will heat 10,000 to 14,000 cubic feet, and costs about \$950.



Nashua®
A lot of money.
A lot of stove.

For a detailed discussion of wood and coal burning, and complete information on the Nashua line of wood and coal burning stoves, send \$2.00 to: Heathdelle Associates, Inc., Dept. 119, Box 1039, Meredith, NH 03253 603-279-8118.

© Heathdelle Associates Inc., 1980